

CONTEMPORARY TECHNIQUES FOR THE CLARINET

A Selective, Sequential Approach Through

Prerequisite Studies and

Contemporary

Études

BY FRANK J. DOLAK

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NOTATION

ACCIDENTALS:

The contemporary practice of an accidental only affecting that note which it precedes is implicit throughout this study. Occasionally, courtesy accidentals are employed for reasons of voice leading and as reminders for the performer. No microtonal notations are used. Only a vertical arrow either attached to a standard accidental or standing alone is used to indicate both microtonal pitches and quarter tones.

FINGERINGS:

One of the newer aspects of this study would be the consistent use of clarinet fingerings to designate harmonics, multiphonics, microtones, and various timbres. The system employed in this study is a modification of that used by Rehfeldt. All of the keys are named for the pitches they produce in the lower register. There are two exceptions, however. The first would be the upper E/B key of the lower joint. This key is named B for the pitch produced by the addition of the register key. The second exception would be the left and right Eb/Bb keys which are always notated as Bb.

HARMONICS:

The prerequisite studies that treat harmonics follow the notation used by Sigurd Rascher in his "Daily Embouchure Drills." The small, filled-in, stemless note heads placed below the whole notes represent the basis of fingering for that given harmonic. The upper whole note refers to the pitch. No microtonal inflections were notated in these prerequisite studies.

ARTICULATIONS:

All of the harmonic studies appear with the long phrase placed over them. A broken curve is also used to connect the first two notes of each study.

Harmonic Study Phrasing is a short-hand method of notating the preference for a complete unarticulated phrase which can, however, be broken at any point or points for realization of the harmonic by tonguing. This short-hand method of notation is used in the prerequisite studies only. It was felt that using the long curve together with broken lines presented an overly-notated score. When this composer felt that the preference was for a long phrase but understood that some of the harmonics had to be rearticulated by certain performers, the long phrase in conjunction with the broken curve was used in the contemporary etudes.

Etude No. 4 employs two articulations that will be new to most individuals---a "Reverse Envelope Attack and Decay." This is accomplished by starting the pitch with a soft breath attack, immediately adding a crescendo and making an abrupt stop of the sound with the tongue. The symbol is an "adequate graphic representation" of the effect. Etude No. 4 uses what is called by Bruno Bartolozzi "the 'smorzato' sound" which is produced by momentarily pulling the jaw away from the reed. The tongue is not used at all in this type of articulation; the effect is instead produced by means of embouchure pressure alone.

PROPORTIONAL NOTATION:

Modern proportional notation is such that "horizontal space equals time." An articulated passage with intervening space between note heads is defined as silence. A phrased passage with intervening spaces is defined as being filled with sound.

FRANK J. DOLAK, Composer

Lip Bends

1.

R
F#
00000000

2.

R
F#
00000000

3.

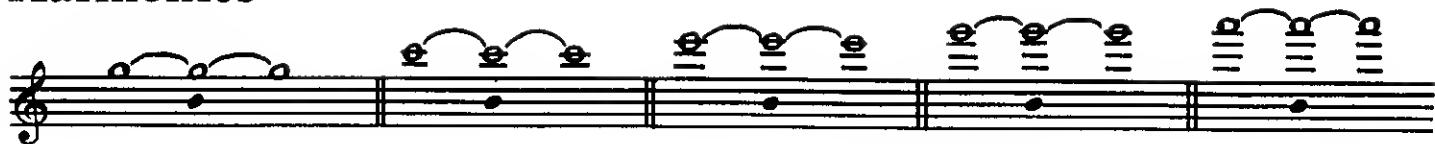
4.

R
C#
G#
00000000

4

Harmonics

1.



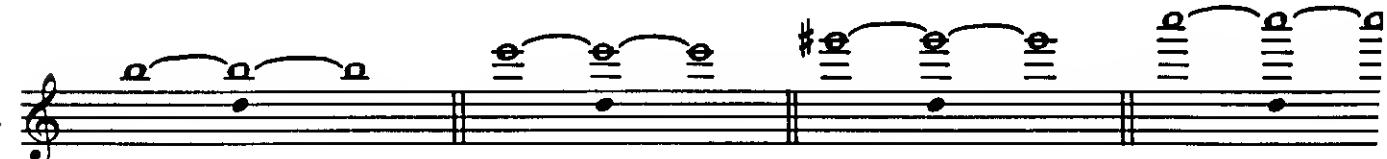
2.



3.



4.



4/4 time signature, treble clef, one sharp (F#) key signature. The measure consists of four groups of three eighth notes each, with a fermata over the last note. A right hand (R) fingerstyle tab is shown below, with a 'G#' label and a vertical line of dots.

4/4 time signature, treble clef, one sharp (F#) key signature. The measure consists of four groups of three eighth notes each, with a fermata over the last note. A right hand (R) fingerstyle tab is shown below, with a '(•)' label.

4/4 time signature, treble clef, one sharp (F#) key signature. The measure consists of five groups of three eighth notes each, with a fermata over the last note.

4/4 time signature, treble clef, one sharp (F#) key signature. The measure consists of six groups of three eighth notes each, with a fermata over the last note. A right hand (R) fingerstyle tab is shown below, with a 'G#' label and a vertical line of dots.

4/4 time signature, treble clef, one sharp (F#) key signature. The measure consists of six groups of three eighth notes each, with a fermata over the last note.

4/4 time signature, treble clef, one sharp (F#) key signature. The measure consists of six groups of three eighth notes each, with a fermata over the last note.

4/4 time signature, treble clef, one sharp (F#) key signature. The measure consists of six groups of three eighth notes each, with a fermata over the last note.

6

1.

2.

3.

Harmonic Arpeggios & Scales.

1.

2.
3.
4.

Dyads



R
Bb
Bb
Bb
Bb
Bb



R
F#
R
F#
R
F#
R
F#
R
G#

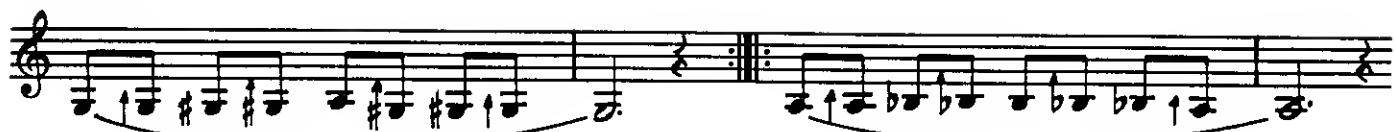


...
...
C#
F#
C#
C#
C#
E
...
...



...
...
...
...
...
...
...
...

10 Quarter Tones



G# B

B G#



Bb C#

C# Bb



Bb Bb

F# F#



G# A

Bbtr G# Bbtr G# R G#

Sheet music for a right-hand technique exercise, featuring five staves of musical notation with corresponding fingerings and hand positions.

Staff 1: Fingerings: B^htr, B^htr, B^htr, R, B^htr, B^htr, B^htr, B, F. The first two B^htr positions are marked with an asterisk (*).

Staff 2: Fingerings: R, A, R, B, G#.

Staff 3: Fingerings: R, B.

Staff 4: Fingerings: R, B^htr, R, B^htr.

Staff 5: Fingerings: R, C#, R, Bb, C#, R, Bb.

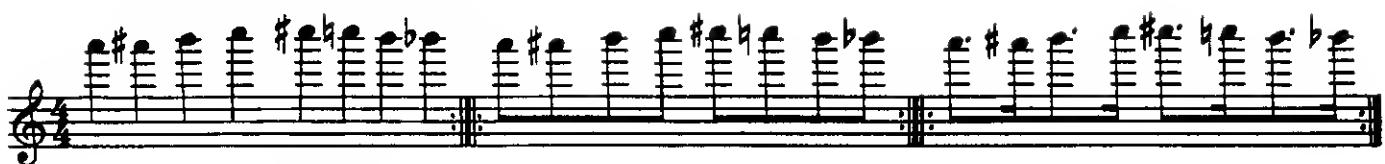
Staff 6: Fingerings: R, Bb, F#, R, C#, R, B^htr.

Staff 7: Fingerings: R, B^htr, G#, R, B^htr, G#, R, C#, R, Bbtr, C#, R, G#.

Footnote: *with R. H. thumb.

Footnote: **or:

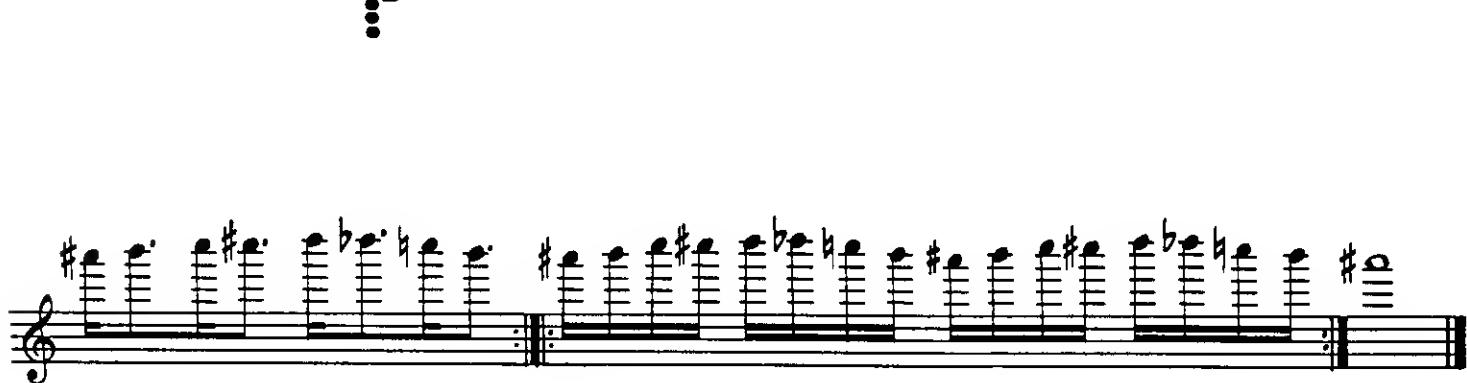
Altissimo Register



R
G#
G# G



R
G#
G# G



R
B
B B

11

-1-

$J = 50-60$

ord. ord. ord.

ord. ord.

ord. ord.

ord. rit.

Freely

pp sempre

F# *oo* * -----

Bbtr *oo* * ----- *R* *oo* -----

F# *oo* * ----- *a niente* *pp* *ord.* *ord.*

Bbtr *oo* * ----- *B* **** *tr* *oo* * ----- *B* *R* *A* *B* -----

ord. *ord.* *R* *A* *B* -----

Evenly

ord. *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.*

R *Bbtr* *oo* * *B* *A* *B* *R* *Bbtr* *oo* * *B* *A* *B* *R* *Bbtr* *oo* * *B* *A* *B* *R* *Bbtr* *oo* * *B* *A* *B*

* Play complete phrase while executing indicated trill.

** Play trill with right hand thumb.

A tempo

* Play with right hand thumb.

- 2 -

ord. ord. ord. ord. ord. ord. ord.

p R R R cresc. R poco a R poco R R R R

ord. ord. R f G# F# F#

p R R R R R R

ord. ord. R Bb E R R R

ord. decresc. poco a poco

ff R R R R R R R R

p ff G# F#

ord. ff subito

B

* Slap fingers down.

-3-

$\text{♩} = 50-60$

* Maintain indicated fingering.

n. v. 6 2. ord. vibr.

* Maintain indicated fingering.

- 4 -

01" 05"

10"

15" 20"

25"

cresc. poco a poco

decresc. poco a poco

R

G#

30" 35"

p flz. 3:2

flz. 3:2

flz. 3:2 pp

40"

flz. 3:2 cresc. 5:2 flz. 3:2

cresc. molto mp

45"

sfz > **pp** sempre

50"

55"

vibr. n. v. ff

cresc. molto ff *sfz* > mp

1'00"

cresc. molto f pp 3 subito

1'05"

1'10"

pp mf cresc. sfz > p mp mf f sfz

-5-

FOUR-PART CHORALES
for
TWO CLARINETISTS

FOUR-PART CHORALES
for
TWO CLARINETISTS

-A-

J=52

ord.

R
F#

A
E

Bbtr
Bb
G#
E

ord.

ord.

ord.

ord.
ord.
ord.

R
G#

C#
Bb

R
Bbtr
C

E
F

R
Bbtr
C

ord.
ord.
ord.

- D -

$\text{♩} = 69$

vibr. n. v. cresc.

mp

R B
B

R G#
G#

R B
F#

vibr. n. v.

cresc.

mp

R F
F

R E
E

R E
E

vibr. n. v.

cresc.

R B
B

R C#
C#

R C#
C#

R F
F

cresc.

R C#
C#

R G#
G#

R G#
G#

C#

vibr. n. v. ord.

3 cresc. R B R F# B

3 cresc. R C# B

3 f sempre

C# G# G# C#

-7-

J = 60

p *sempre*

ord. *ord.* *ord.* *f* *f*

p *ff* *p*

R *B* *R* *B* *R* *B* *R* *tr: B* *R* *tr: B* *h*

p *sempre*

f *p*

R *C#* *tr: F#* *B*

mp *sempre* *F#* *F* *F#* *cresc. molto* *F* *F#* *O*

mf *decresc.* *a nient* *F#*

Sheet music for a multi-instrument ensemble, likely a brass band, featuring five staves of music. The music includes dynamic markings such as *p*, *ord.*, *cresc.*, *molto*, *ff*, *decresc. molto*, *p*, *f*, *mf*, and *mp*. Articulations include *sub-tones* (indicated by an asterisk *). Performance instructions include *R* (right hand), *B* (back), *tr: B* (trumpet B), *tr: F#* (trumpet F#), *C#*, *E*, *F*, *F#*, and *G#*. The score is divided into sections by dashed lines, and the tempo is marked as $\text{J}=40$ and $\text{J}=80$.

Freely

11

f

12

B

Freely

p *sempre*

cresc. molto

R

G#

C#

F#

tr: B

ord. ord. ord. ord. ord. ord. ord.

decresc. crescendo molto

R R R R R R R

E E E E B B B B

A tempo

p f

F# B F F# G# E

mp

G# G# F#

mf mp

E E F# F

f subito

E E B

- 8 -

-A-

Clarinet in Bb

Musical score for Clarinet in Bb and Voice in Bb. The score consists of two staves. The top staff is for the Clarinet in Bb, and the bottom staff is for the Voice in Bb. Both staves are in 2/4 time and G major (indicated by a sharp sign). The Clarinet part consists of a continuous eighth-note pattern: (B, A, G, F#), (B, A, G, F#), (A, G, F#, E), (A, G, F#, E). The Voice part consists of a continuous eighth-note pattern: (G, F#, E, D), (G, F#, E, D), (G, F#, E, D), (G, F#, E, D). The vocal part includes a dynamic marking '(s)' below the staff.

Voice in Bb

Continuation of the musical score for Voice in Bb, section A, measure 8. The score consists of two staves. The top staff is for the Voice in Bb, and the bottom staff is for the Voice in Bb. Both staves are in 2/4 time and G major (indicated by a sharp sign). The vocal part consists of a continuous eighth-note pattern: (G, F#, E, D), (G, F#, E, D), (G, F#, E, D), (G, F#, E, D). The dynamic marking '(s)' is present below the bottom staff.

-B-

Clarinet

Musical score for Clarinet and Voice. The score consists of three staves. The top staff is for the Clarinet, the middle for the Voice, and the bottom for the Bassoon. The music is in common time. The Clarinet staff has a treble clef and the Voice staff has a soprano clef. The Bassoon staff has a bass clef. The score is divided into measures by vertical bar lines. The Clarinet and Voice parts both have sustained notes with grace notes. The Bassoon part has sustained notes with grace notes. The vocal line includes a dynamic marking '(s)'.

Voice

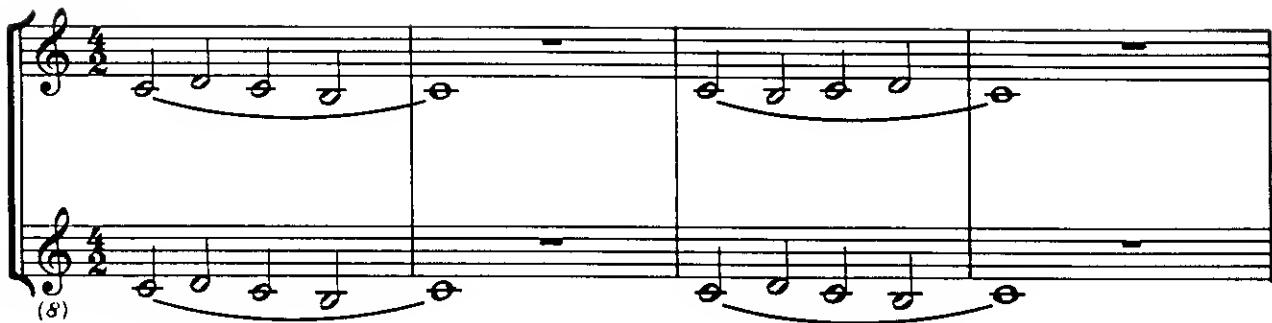
Continuation of the musical score for Clarinet and Voice. The score consists of three staves. The top staff is for the Clarinet, the middle for the Voice, and the bottom for the Bassoon. The music is in common time. The Clarinet staff has a treble clef and the Voice staff has a soprano clef. The Bassoon staff has a bass clef. The score is divided into measures by vertical bar lines. The Clarinet and Voice parts both have sustained notes with grace notes. The Bassoon part has sustained notes with grace notes. The vocal line includes a dynamic marking '(s)'.

(s)

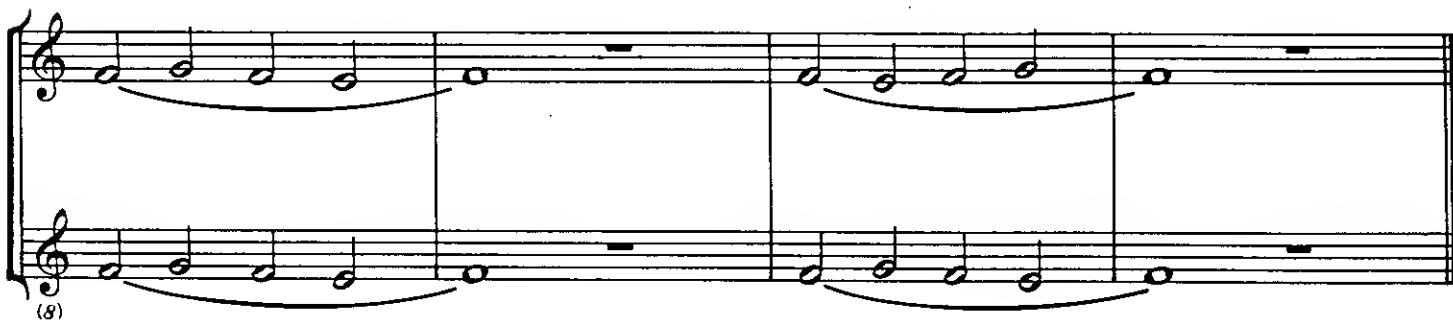
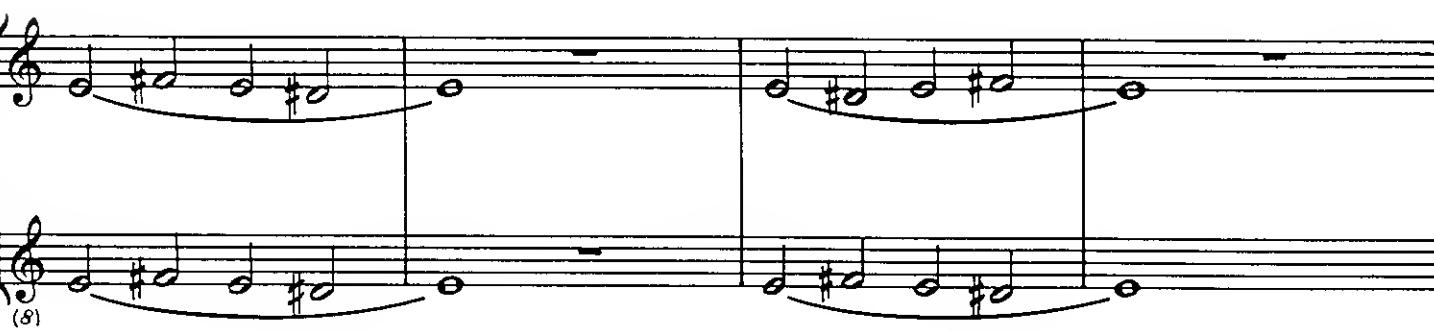
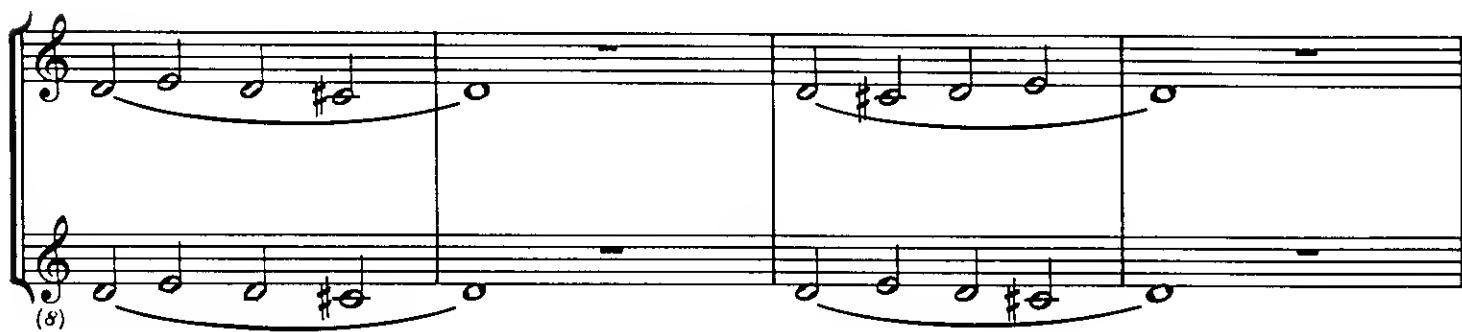
Continuation of the musical score for Clarinet and Voice. The score consists of three staves. The top staff is for the Clarinet, the middle for the Voice, and the bottom for the Bassoon. The music is in common time. The Clarinet staff has a treble clef and the Voice staff has a soprano clef. The Bassoon staff has a bass clef. The score is divided into measures by vertical bar lines. The Clarinet and Voice parts both have sustained notes with grace notes. The Bassoon part has sustained notes with grace notes. The vocal line includes a dynamic marking '(s)'.

-C-

Clarinet



Voice



Clarinet

Musical score for Clarinet and Voice in 3/4 time. The Clarinet part consists of three measures of sustained notes: a half note on the first line, a half note on the second line, and a half note on the first line. The Voice part consists of three measures of sustained notes: a half note on the first line, a half note on the second line, and a half note on the first line. The notes are connected by long horizontal stems.

Voice

Musical score for Clarinet and Voice in 3/4 time. The Clarinet part consists of three measures of sustained notes: a half note on the first line, a half note on the second line, and a half note on the first line. The Voice part consists of three measures of sustained notes: a half note on the first line, a half note on the second line, and a half note on the first line. The notes are connected by long horizontal stems.

(8)

Musical score for Clarinet and Voice in 3/4 time. The Clarinet part consists of three measures of sustained notes: a half note on the first line, a half note on the second line, and a half note on the first line. The Voice part consists of three measures of sustained notes: a half note on the first line, a half note on the second line, and a half note on the first line. The notes are connected by long horizontal stems.

(8)

Musical score for Clarinet and Voice in 3/4 time. The Clarinet part consists of three measures of sustained notes: a half note on the first line, a half note on the second line, and a half note on the first line. The Voice part consists of three measures of sustained notes: a half note on the first line, a half note on the second line, and a half note on the first line. The notes are connected by long horizontal stems.

(8)

Clarinet

Musical score for Clarinet and Voice. The score consists of two staves. The top staff is for the Clarinet, and the bottom staff is for the Voice. The key signature is one sharp (E major). The time signature is 3/2. The vocal line includes dynamic markings (f) and (s).

Clarinet: $\text{E} \text{ B} \text{ G}$

Voice: $\text{E} \text{ B} \text{ G} \text{ (f) D C B A}$

Voice

Continuation of the musical score for Clarinet and Voice. The score consists of two staves. The top staff is for the Clarinet, and the bottom staff is for the Voice. The key signature is one sharp (E major). The time signature is 3/2. The vocal line includes dynamic markings (f) and (s).

Clarinet: $\text{B} \text{ E} \text{ B} \text{ G}$

Voice: $\text{B} \text{ E} \text{ B} \text{ G} \text{ (f) D C B A}$

(s)

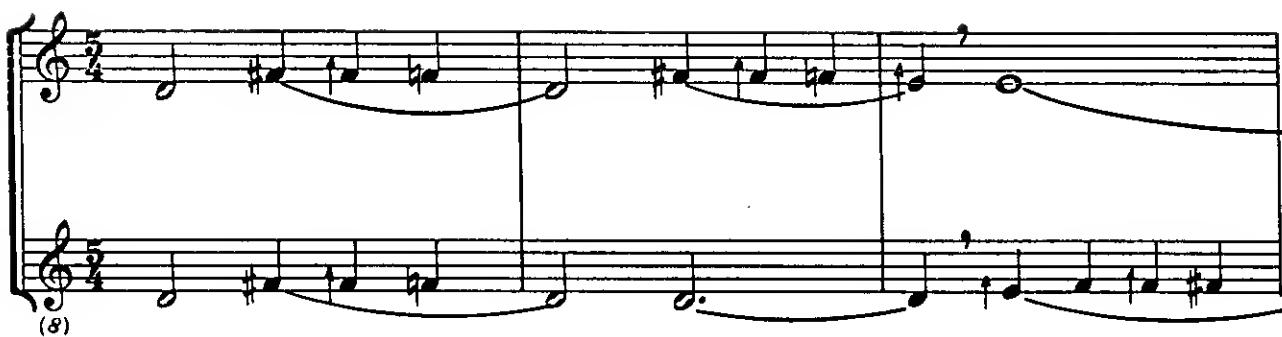
Continuation of the musical score for Clarinet and Voice. The score consists of two staves. The top staff is for the Clarinet, and the bottom staff is for the Voice. The key signature is one sharp (E major). The time signature is 3/2. The vocal line includes dynamic markings (f) and (s).

Clarinet: $\text{E} \text{ B} \text{ G}$

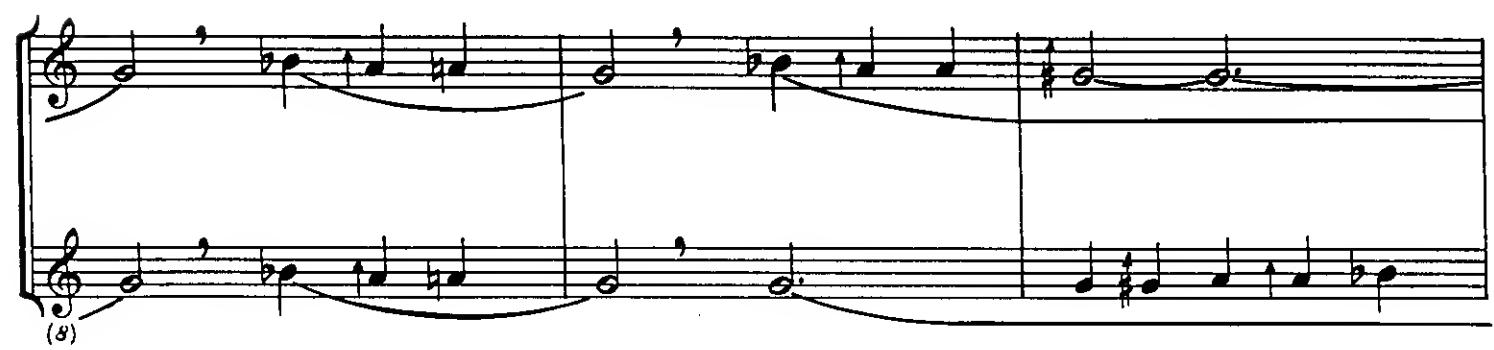
Voice: $\text{E} \text{ B} \text{ G} \text{ (f) D C B A}$

(s)

Clarinet



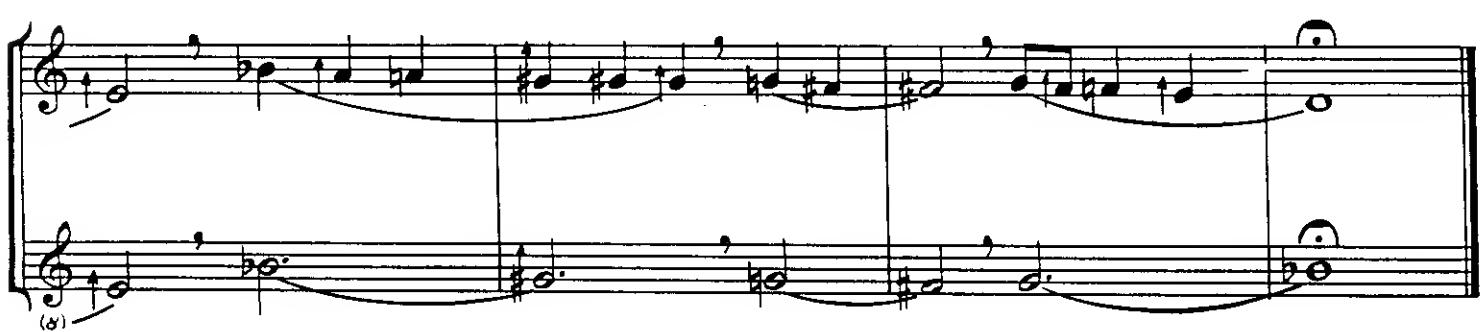
Voice



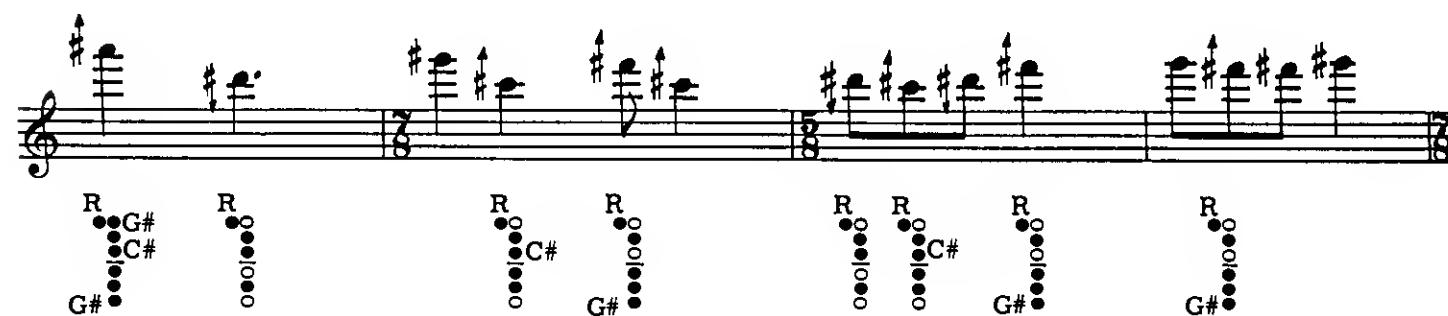
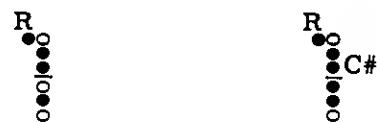
(8)

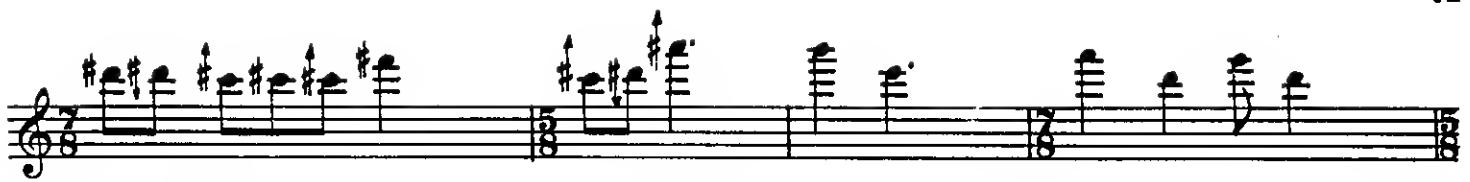


(8)



(8)

$\text{J}=200+$ 



R
C#

R
G#
C#
G#



R
B^h

R
B^h

R
B^h



R
G^h
B^h

R
B^h

R
B^h
R
F#

Sheet music for a 12-string guitar, featuring six staves of music with various fingerings and rests. The music is in common time (indicated by '8'). The staves are arranged vertically, with the first, third, and fifth staves on the left and the second, fourth, and sixth staves on the right. Fingerings are indicated by 'R' and dots above the strings, and rests are indicated by vertical dashes. The music includes a variety of chords and arpeggiated patterns.

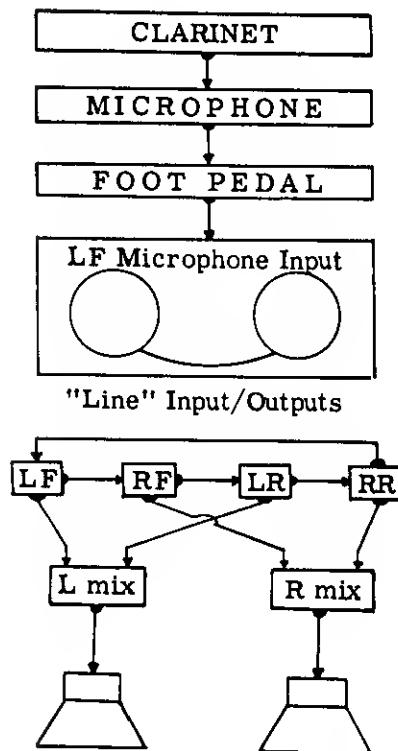
-10-

VAPORS

for Clarinet in A

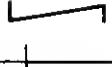
and Tape Reiteration

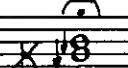
TAPE REITERATION



VAPORS
for
CLARINET AND TAPE REITERATION

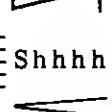
$J=60$

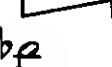
Shhhh  

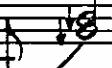
p sempre 

sffz A B

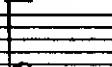
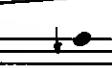
ord. ord. a niente

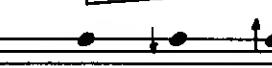
F# G# F# G# F# G# F# G# F# G# F# G# 

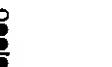
Shhhh  

p sempre 

R R G# 

mf  

pp 

   B  

Improvise 5" to 15" on the following sound object:

Add rhythms, vibrato, accelerando and cresc.

*Maintain indicated fingering.

A musical score for piano. The top staff shows a melodic line with eighth-note pairs and sixteenth-note grace notes. The bottom staff shows a bass line with a sixteenth-note pattern. The dynamic is marked 'f' (fortissimo) and the tempo is 'R' (Ritardando). A bracket indicates a sixteenth-note group, and a bracket above the melodic line indicates a measure.

18
mp

S h h h h

decresc. a niente

B

mf

R R R R R R

p

A

mf

ord.

decresc-----

R B

G#

F# F#

poco-a-poco

mp sempre

E E

R R R R

G# G#

F# F#

p sempre

ord.

B B

5

6

f subito

11

ff

C *rit.*

R R

R R

F# *F#*

sfz decresc. molto *pp*

sffz *molto* *mp* sempre

f

p

G# G# B

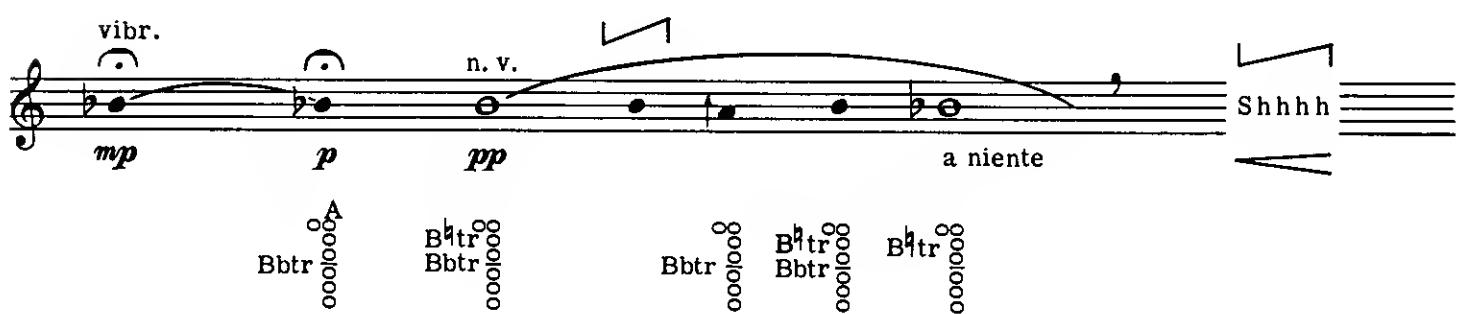
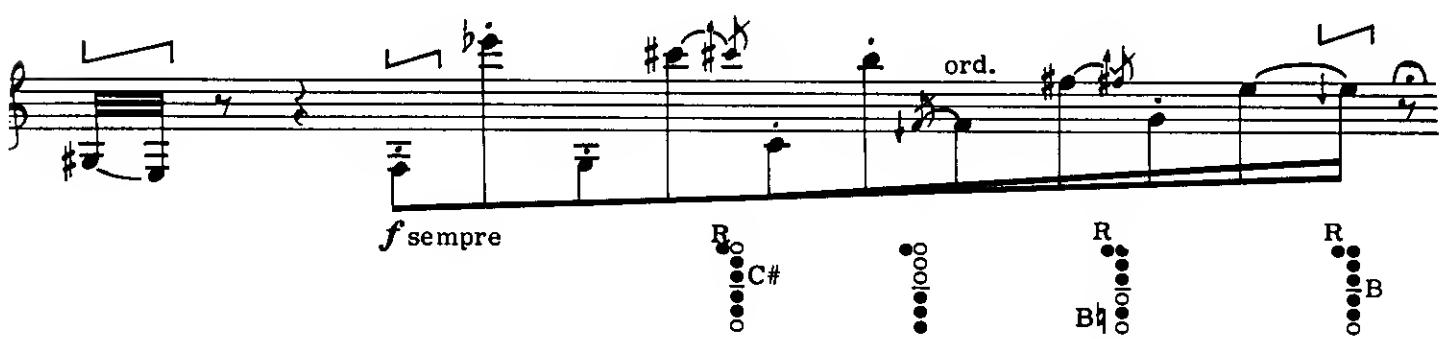
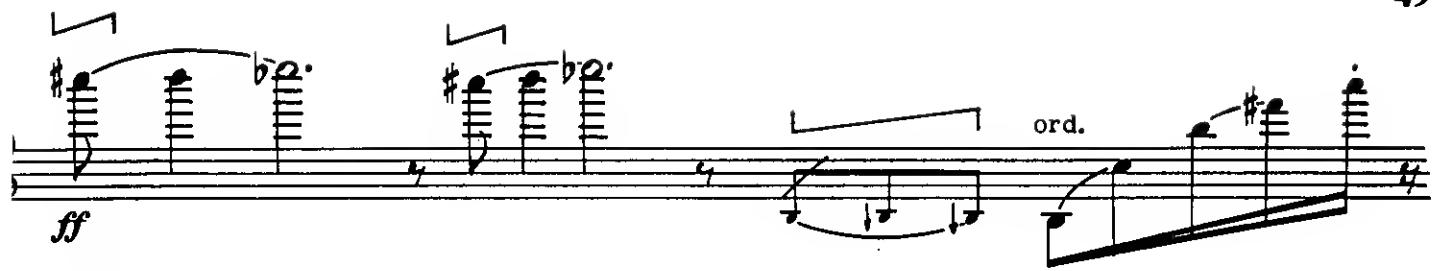
f

ord.

decresc. molto

R E

R C#



vibr.

p sempre

R G# F#

n. v. ord.

mp sempre

R F#

R F#

ord. ord. ord.

R Bbtr

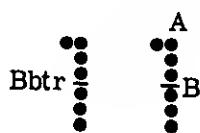
R

S h h h h

R C# G#

R F#

Improvise 10" on these two sound objects. Use pedal.



ff

pp

f

ff

Shhhh

ff

C#

C#

C#

C#

C#

C#

ff

ff

ff

mf

decresc.
a niente

R

R

tr:B

tr:F#

G#

G#

C#

mp

ff

F#

B

play three times

ff

G#

B

R

E

R

R

B

B

ord.

ord.

ord.

gr cresc. molto

R F# Bb

tr F F# B

6 Shhhh *mf* *pp*

Shhhh ad lib. a niente

Bbtr

Subito *ff* sempre 6 ShhhHhhhs

EPIGONE
for
Prepared Tape and Clarinet

PERFORMANCE INSTRUCTIONS:

A recorder equipped with "Simul-sync" is required. Prepare the tape in the following sequence:

1. First, record TAPE on the left channel at a speed of seven and one-half inches per second (7 1/2 IPS).
2. Next, record TAPE again, this time on the right channel, but at the slower speed of three and three-quarters inches per second (3 3/4 IPS). TAPE must be played through twice in order to fill up the tape.

The resulting recording should produce a canon in which the right side is playing the same material as the left side, but twice as fast and an octave higher.

$\text{♩} = 92$

Clarinet

Left Channel

Right Channel

C1.

L.

R.

Measures 54-55 for Clarinet (Cl.), Left Hand (L.), and Right Hand (R.). The score consists of three staves. The top staff (Cl.) has a treble clef and a key signature of one sharp. The middle staff (L.) has a treble clef and a key signature of one sharp. The bottom staff (R.) has a treble clef and a key signature of one sharp. Measure 54: Cl. plays a sustained note with a fermata. L. plays a eighth-note followed by a sixteenth-note. R. plays a eighth-note followed by a sixteenth-note. Measure 55: Cl. plays a eighth-note followed by a sixteenth-note. L. plays a eighth-note followed by a sixteenth-note. R. plays a eighth-note followed by a sixteenth-note.

Measures 56-57 for Clarinet (Cl.), Left Hand (L.), and Right Hand (R.). The score consists of three staves. The top staff (Cl.) has a treble clef and a key signature of one sharp. The middle staff (L.) has a treble clef and a key signature of one sharp. The bottom staff (R.) has a treble clef and a key signature of one sharp. Measure 56: Cl. plays a eighth-note followed by a sixteenth-note. L. plays a eighth-note followed by a sixteenth-note. R. plays a eighth-note followed by a sixteenth-note. Measure 57: Cl. plays a eighth-note followed by a sixteenth-note. L. plays a eighth-note followed by a sixteenth-note. R. plays a eighth-note followed by a sixteenth-note.

Measures 58-59 for Clarinet (Cl.), Left Hand (L.), and Right Hand (R.). The score consists of three staves. The top staff (Cl.) has a treble clef and a key signature of one sharp. The middle staff (L.) has a treble clef and a key signature of one sharp. The bottom staff (R.) has a treble clef and a key signature of one sharp. Measure 58: Cl. plays a eighth-note followed by a sixteenth-note. L. plays a eighth-note followed by a sixteenth-note. R. plays a eighth-note followed by a sixteenth-note. Measure 59: Cl. plays a eighth-note followed by a sixteenth-note. L. plays a eighth-note followed by a sixteenth-note. R. plays a eighth-note followed by a sixteenth-note.

Cl. (Treble clef): Measures 55-56. The first measure starts with a dynamic **f**. The second measure begins with a dynamic **p**. The Right Hand (R.) part features a sixteenth-note pattern.

L. (Treble clef): Measures 55-56. The first measure starts with a dynamic **f**. The second measure begins with a dynamic **p**.

R. (Treble clef): Measures 55-56. The first measure starts with a dynamic **f**. The second measure begins with a dynamic **p**.

Cl. (Treble clef): Measures 57-58. The first measure starts with a dynamic **f**. The second measure begins with a dynamic **p**.

L. (Treble clef): Measures 57-58. The first measure starts with a dynamic **f**. The second measure begins with a dynamic **p**.

R. (Treble clef): Measures 57-58. The first measure starts with a dynamic **f**. The second measure begins with a dynamic **p**.

Cl. (Treble clef): Measures 59-60. The first measure starts with a dynamic **f**. The second measure begins with a dynamic **p**.

L. (Treble clef): Measures 59-60. The first measure starts with a dynamic **f**. The second measure begins with a dynamic **p**.

R. (Treble clef): Measures 59-60. The first measure starts with a dynamic **f**. The second measure begins with a dynamic **p**.

Cl. (Treble Clef): Measures 56-57. The first measure shows a series of eighth and sixteenth note patterns. The second measure continues with similar patterns, including a sixteenth-note cluster and a eighth-note cluster.

L. (Treble Clef): Measures 56-57. The first measure has a sixteenth-note cluster. The second measure has a sixteenth-note cluster.

R. (Treble Clef): Measures 56-57. The first measure has a sixteenth-note cluster. The second measure has a sixteenth-note cluster.

Cl. (Treble Clef): Measures 58-59. The first measure shows a series of eighth and sixteenth note patterns. The second measure continues with similar patterns, including a sixteenth-note cluster and a eighth-note cluster.

L. (Treble Clef): Measures 58-59. The first measure has a sixteenth-note cluster. The second measure has a sixteenth-note cluster.

R. (Treble Clef): Measures 58-59. The first measure has a sixteenth-note cluster. The second measure has a sixteenth-note cluster.

Cl. (Treble Clef): Measures 60-61. The first measure shows a series of eighth and sixteenth note patterns. The second measure continues with similar patterns, including a sixteenth-note cluster and a eighth-note cluster.

L. (Treble Clef): Measures 60-61. The first measure has a sixteenth-note cluster. The second measure has a sixteenth-note cluster.

R. (Treble Clef): Measures 60-61. The first measure has a sixteenth-note cluster. The second measure has a sixteenth-note cluster.

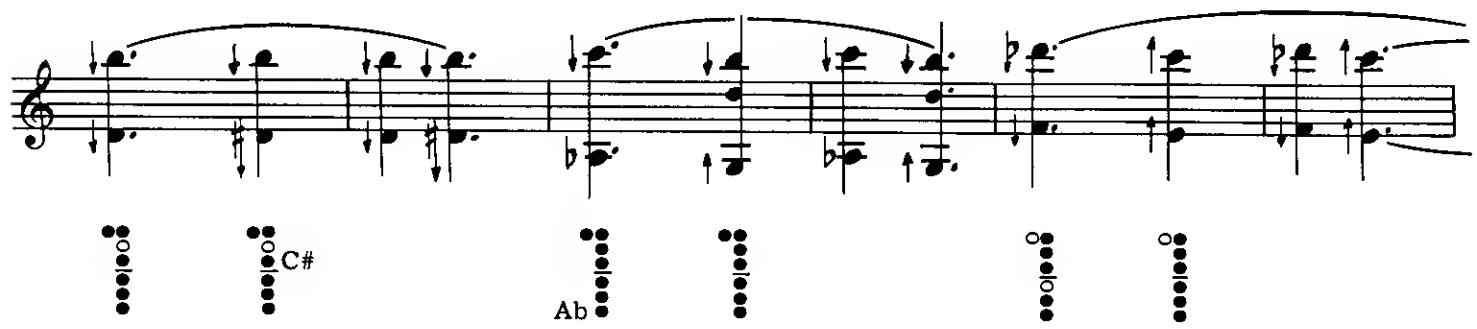
EPIGONE

TAPE



EPIGONE

CLARINET



11

12

A musical score for piano, page 10, showing measures 11 and 12. The score is divided into two staves. The left staff uses a treble clef, and the right staff uses a bass clef. The music features a variety of note values, including eighth and sixteenth notes, and includes dynamics like forte (f), piano (p), and accents. Accidental markings such as flats (b) and sharps (♯) are present. Measure 11 begins with a forte dynamic in the treble staff, followed by a piano dynamic in the bass staff. Measure 12 continues with a dynamic transition between the two staves.



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